

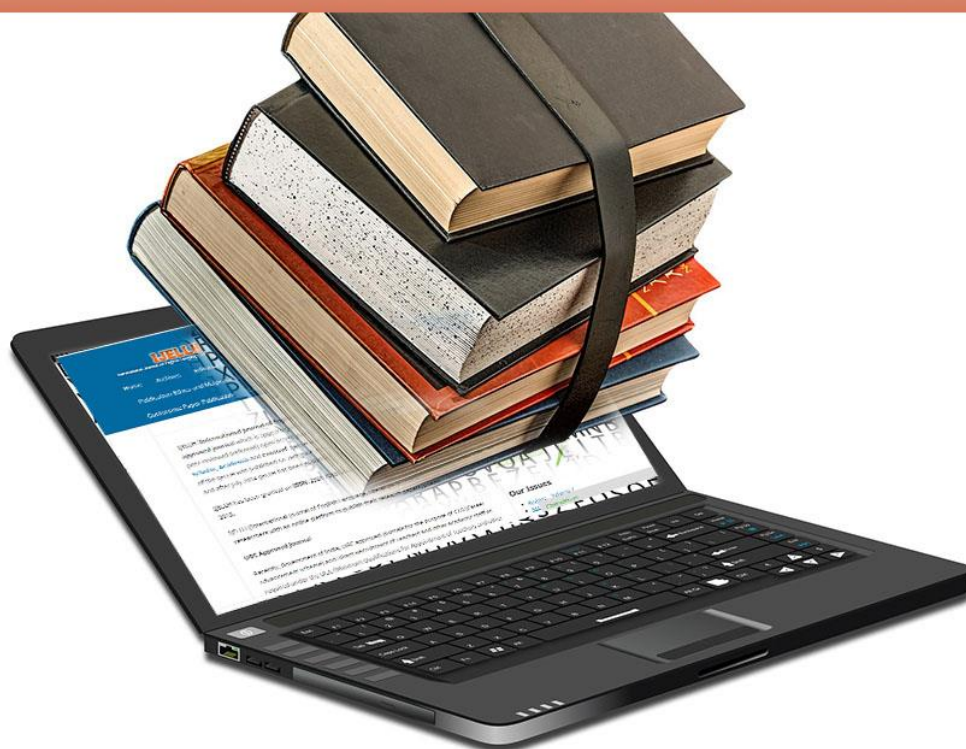
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Starry Night's Plot Construcion: An Overview In

Shobha De's Novel

Abstract

Traditionally, the work of women writers has been undervalued due to patriarchal assumptions about the superior worth of male experience. Prior to the rise of the Novel many Indian women composed novel poetry and short stories in Hindi, Punjabi, Bengali, Urdu, Tamil, Malayalam and Kannada. Indian women writing in English, the literature of this period being published both in India and elsewhere. The authors are mostly western educated middle class women who express in their writing their discontents with plight of upper and class traditional Hindu women trapped in repressive institutions such as child marriage, dowry, and prohibitions on women's education, arranged marriages sultee and enforced widowhood. Shobha De one of the most celebrated novelists among the Indian writers in English in the last decade of the 20th century occupies a unique and remarkable place In Indian English writing in

English. In this chapter, try to assess one of her novels citing views of different scholars.

Keywords *Hollywood reality, Love and Affluence, Sex Extramarital Relationship.*

Among the different genres of literature in India novels have credit for observing some of the most important trends of human relationships in compassionate and sympathetic manner. In Indian English writing novels are basically based on such presentation in which the entire stories and plots resolve around the presentation of various kinds of human relationships. Meenakshi Mukherji, a well-known critic of Indian fiction, Comments on the importance of fiction in making human relationships live and miraculous:

Shobha De's Novel 'Starry Nights' is a novel which depicts different faces of women. The writers of the Post-Independence fiction have focused on contemporary problems. They have explored the vital areas of fascinating images of cultural change, rather than Tran's formation. De in this novel suggests that the only way a woman like Aasha Rani can reach the ladder success a faithful Portrayal of the film world with all its perfidies, glamour, crimes, lies and deceptions and sexual exploitation.

Shobha De's second Novel Starry Night hit the bookstands in 1991. Many of the male members of Mumbai's high society felt outraged. The Novel set in the city's film Industry is packed with unsavory characters based on real life tycoons and film producers. Controversy came in torrents when her Second Novel.

The *Starry Night* it is pertinent to note that Shobha De has derived substance from Bollywood reality. She closely observed the happenings as a freelance journalist in Mumbai. At the beginning, when it was published in 1991, it was rejected and neglected and labelled as 'pulp fiction' and 'street fiction.' A little later some critics began to view this novel as a cultural

study. Many of illustrations and incidents in the novel are parallel to the love affair of Amitabh and Rekha, which is still a hot discussion.

The *Starry Night* begins with the preview of a movie Tera Mera Pyar Aisa for which Kishenbhai, the underworld financier and Gopalji attended among so many others in the film world. Seven years ago, Gopal is a servile unit hand in Kishenbhai's production company who supplies various things of pleasure for the director and the hero. Kishenbhai recalls the day he has sacked him. Aasha Rani, the heroine does not bother to show for the preview. She now has a small theatre attached to her Bandra bungalow. When Kishenbhai discovers Aasha Rani, she is an outward, ungainly, overweight darkzss girl from Madras. He has now a low opinion of her Aasha Rani is very choosy about the opening shot thai makes her learn all the tricks. At that moment, they are picturizing honeymoon scene in a star hotel.

Generally, it is observed that most of the heroines career in the Indian film industry is dictated by their mothers. Aasha Rani has much love towards her mother. Geetha Devi. But her dress designer hates her mother very much as everything about Aasha has been decided by her mother. The opening scene ends with a tight close-up of Aasha Rani's face. When the movie begins. She reminds herself that Amar, the young hero has beer: the first man in her life.

Remarkably, on the first day of their meeting, she tells him: "Do you know you are the first naked man I am seeing, besides my cousin, but he was only a boy?" Kishenbhai props her up on a pillow saying that she is beautiful. L.Sonia Ningthoujam in her article.

It is not only Aasha Rani but a good number of other heroines who have made a place for themselves using their body as the main bait to get what they aspire for. Women in the glamour world are in traditional parlance, characterless with no consideration for traditional morality which, in fact, is called into question. Knowing well this fact, the new generation of ambitious women is ready to make every compromise as long as they can get riches and fame.

Most of the aspirants in the glamour world seek the help of some promoters who can encourage them as stars. Kishenbhai meets Aasha and her mother when he has got back, from a matinee show of 'Cleopatra' with his friend, Venky. Geetha Devi consults Kishenbhai to introduce Aasha as a heroine. When he sees Aasha, he falls in love with her at the first sight and gives them his visiting card. Aasha Rani's face lights up for the first time in the film when she savagely boots the villain, and then Kishenbhai wonders about Aasha Rani's thinly-disguised hatred for men. Perhaps, it is something to do with her father who ill-treats her mother all through her life. Kishenbhai's first film with her gets off a bad start, having an accident on steps. She is reluctant to do that film because she hates the snakes and the hero also. Amma is not convinced either; he softens her with a generous advance for which they agree to his proposal reluctantly at last. When people are involved in extramarital relations, they start escaping from their wives' space. Kishenbai makes sure that Aasha Rani's debut does not go unnoticed. Her movie, Nagin Ki Kasam, becomes a modest hit. He arranges a grand party to celebrate it. His heart swells with pride at the memory of how Aasha Rani looks that night. He tells her to put on lots of bangles on her wrists and then she teases him.

He goes home and steals ten gold bangles of his wife from the bank. He puts them on Aasha Rani's arms while she smiles into his eyes. When his wife discovers the theft soon, he goes back to Aasha Rani to take bangles from her but amma is furious. Finally, he strikes a deal with them saying: "As soon as I raise money for the next project, the first thing I will do is to buy ten tolas of gold for Aasha Rani". Reluctantly, amma fetches the bangles for him. It reveals how a man plays many tricks with both the women by exploiting their weakness.

When the stardom touches their feet, some heroines start developing contacts with various kinds of people. Aasha Rani makes some useful contacts at the party with Sheth Amirchand but Kishenbhai is not happy with that. He curses Aasha for making friendship with

Shethji as he is possessive about her. Her amma also turns on him like a viper saying that she is free to go with whoever she wants. Besides, Shethji promises her two more films. With that, Kishenbhai does not meet since that day.

It is he who has given her such a first class screen name - Aasha Rani. It shows that the career of stars is dictated by Godfathers. Women expect much attention from their lover boys. If it does not happen, they feel utter desolation. Aasha Rani is angry when Akshay obviously forgets her birthday. She wants to call but she does not dare. She thinks of contacting Linda and asking her to phone him. Akshay may be furious if Aasha Rani discusses their relationship with journalists, and so she sits by the phone expecting his call. She thinks that he may be sitting at home waiting for Malini to return. His brother, Ajay has hint of the rumours about her and Akshay. Aasha feels that people like amma and Ajay want to control their lives.

Aasha Rani is desperate so that she cancels all her shooting on Akshay's birthday. On the eve of his birthday, she wants to make him happy. She recollects her experience with him in bed in the past. Looking back, she realizes how methodically amma gears up for her first big move. When she is at twelve, her mother wants to save money to get Viji to Bombay.

Aasha Rani's her mother hesitates, when she calls her 'amma'. It is a name Kishenbhai has given her on the day, when they are on their way to see Nitesh Mehra, the producer-cum-director, who makes successful films with newcomers. Kishenbhai states that many a budding film career dies prematurely because of interfering mothers when Geetha Devi intrudes in her daughter's career.

At last, she agrees to send her daughter for screen test alone. Here, it is observed how mothers are also exploited when they want to promote their daughter's career. The memory of her screen test is indelibly etched in Aasha Rani's mind. It is also the launch of the most talked-about romance ever to hit the film industry, the scandalous saga of Akshay Arora and Aasha

Rani. She leaves it all to amma and Kishenbhai. Funnily enough, she does not feel nervous at all as her amma pushes her in front of a camera at the age of five or six. Aasha Rani often recounts her dramatic encounter with the mega-star, in her subsequent interviews. Her screen test is finally shot at 8.30 that night.

The screen test turns into an anti-climax. When Niteshbhai does not call her, Kishenbhai steps in offering to finance the film himself. Kishenbhai insists on Aasha going to the party saying that they have to meet important people. On seeing her, the financier, Vishnu comments that she is a dark girl. Then Kishenbhai instructs her to smile at him. Aasha Rani catches sight of an attractive man in white - Akshay, accompanied by a woman. Kishenbhai tells him that the woman is Anushree, a Tamil star when asked by her. The party continues with lots of film-stars turning up and greeting the producer. Kishenbhai advises her to go to the room of the financier for that night to sleep with him, after that experience it has been all the same.

Most times, she does not even bother to look at the man's face or body. The glittering world of cinema is in reality so ruthless, so miserable that it can shatter the moral values and innocence of any human being. But Aasha survives and achieves success (The Fiction of Shobha De 186). It is the individual consciousness, which encompasses the existing culture so that Trivedi's opinion of the post-independence writers responsibility about the present day problems is admitted. Not so many aspiring young girls in the film world have attained success like Aasha Rani. Some heroines fall a prey to love affairs when their career graph is at its peak. When Akshay phones her, Aasha Rani giggles coquettishly. As her amma advises her, she goes to Dhiru's studio to have her best photographs. In an hour's time, he works his way exposing much more of Aasha Rani. She *is* almost naked by the time the session is finished. A few months later, she spots a life-size calendar of her for a television company. Then she feels that Dhiru is right. His photographs have the desired effect after her photographs have been

published by 'Showbiz'. When an eager reporter of 'showbiz' wants to interview her, amma is very happy.

But Aasha wants to act in a movie before giving the photographs. The body of a woman is objectified here is order to find a place in the glittering world. Amma is very angry with her when she corrects her words. Then she goes to a public phone booth and calls Niteshbhai. This is the first time she has phoned anybody on her own. Her mother shows the other way, when Kishenbhai leads her to her first 'client'. She is nothing but an unwanted, bastard child for everyone to exploit.

Shobha De's writing seems abominable and bizarre to us as she is a woman and we are not habituated to listen to woman talking so much about sex so freely and frankly. But the novel is not simply a treatise on sex; it depicts the modern woman's search for identity in a male-dominated Society.

Shobha De describes the woman who jumps over the traditional walls in order to survive, it is inevitable for a modern novelist in the globalised world to highlight the deeper layers of reality of urban society, which is the source of cultural change.

This novel projects, like almost all of her novels, the pictures of high class people and their society. Extra marital affairs, rape and unsuccessful married-life is the main theme of the novel. Marriage is not a social issue in these big cities and it is like a property contract which has no association with each others feeling. In the man dominated-society, men have their relations out of their homes and keep wives only for a social status. These wives live their lives in frustratia and there is no other option left for them also but having an extra-marital relation.

See in the novel *Uncertain Liaisons* how sex has become the requirement of rich ladies when they say that sex is no longer the most dreaded and despised two three lettered word in India.

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